FREEDOM OF INFORMATION AND PRIVACY ACTS

SUBJECT: COMMUNIST INFILTRATION-MOTION PICTURE INDUSTRY(COMPIC) (EXCERPTS)

FILE NUMBER: 100-138754

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PART: 13 OF 15



FEDERAL BUREAU OF INVESTIGATION

Report Form
FD-263 (5-17-55)

FEDERAL BUREAU OF INVESTIGATION

Reporting Office	Office of Origin	Date	Investigative Period
LOS ANGELES	LOS ANGELES	5/14/57	12/12/56;1/18;2/2,6,12,21; 3/19,29;4/22,29;5/9,10,13/57

TITLE OF CASE	Report made by	Typed By
COMPIC	[redacted]	pas

CHARACTER OF CASE

INTERNAL SECURITY - C

Synopsis:

In February, 1957, T-1 made available a 5 page document prepared by the Los Angeles County Communist Party for its forthcoming convention. This document, entitled, "Culture: A Report and a Program", noted that "in a period like the present, when creative activity on the left has all but petered out," there must be "a wholehearted recognition of culture as a dynamic force in the campaign for Socialism". Informant advised that for first time in 20 years, Hollywood film industry is without an active front organization. On 3/27/57, Academy of Motion Picture Arts and Sciences issued its 1956 awards, one of which went to one ROBERT L. RICH for writing the story, "The Brave One". On 3/29/57, however, RICH admitted to an FBI Agent that he did not write the story but was credited with authorship by the King Brothers, who produced the picture, in order to cover up fact that DALTON TRUMBO was actually the author. In recent television interview, DALTON TRUMBO, one of the "Hollywood 10", said that during the last 10 years he has been the winner of "more than one and less than four" Academy nominations. TRUMBO strongly indicated that major studios have been buying scripts from "black-listed writers".

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SYNOPSIS (CONT'D):

In one of his weekly lecture series on 4/17/57, JOHN HOWARD LAWSON and his guest, ADRIAN SCOTT, both of the "Hollywood 10", characterized TRUMBO'S television appearance as a "push for the left". The House Committee on Un-American Activities has no plans for further hearings in the Hollywood film industry.

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DETAILS:

All informants designated by T-symbols in this report have furnished reliable information in the past, unless otherwise indicated.

HISTORY AND DEVELOPMENT OF THE COMMUNIST PARTY (CP) IN HOLLYWOOD, CALIFORNIA

On February 6, 1957, T-1 made available a five page mimeographed document which was prepared by the Los Angeles County CP Headquarters for its forthcoming convention. This document, entitled "Culture: A Report and a Program", goes into a detailed summary of CP aims and shortcomings in the cultural field. It proposed that "a beginning must be made somewhere, and we submit that in a period like the present, when creative activity on the left has all but petered out, the first step should be to encourage cultural activity on every level and in every form. The best encouragement to this end would be a new attitude toward culture in all ranks from top to bottom - a wholehearted, not merely verbal recognition of culture as a dynamic force in the campaign for Socialism."

Exerpts from conclusions drawn in the document are as follows:

> "Our need is for a modest program designed to liberate the creative powers that make for a rich, useful and enjoyable culture; to cut away the underbrush of prejudice and contempt; and to stimulate the most adventurous questing and ranging of the human mind. Such a program, we suggest, might include the following points: 1) Because of our heritage or pragmatism and anti-intellectualism, take pains to establish the positive, active role of culture in social change, not merely on the immediate agitprop level but in the less obvious, long-term sense..... Demonstrate that Marxist culture is the culmination of humanist culture and can be neglected only at the cost of

obstructing socialism itself. Inculcate respect for the creative work of the professional scientist, artist, teacher, theorist; and cease requiring him to be also party functionary, trade-union or guild organizer, orator, toastmaster, skit-writer, pamphleteer, money-raiser and master of the revels -- except as his professional work permits. 2) Make culture a normal and regular part of party life. Institute a campaign to read critically all party literature, challenge all double talk, throw out cliches, stereotypes, formulas and gobbledygook. Review books, plays, art exhibits at branch meetings - not only informational but also creative works, Marxist and non-Marxist..... 3) Struggle for the beginnings of a sound Marxist aesthetics. The discussion may be carried on in technical terms in Political Affairs if necessary; but a parallel discussion in popular terms, from the reader's standpoint, ought to be featured in the daily press..... 4) Start a collective project in each cultural centre; say, the compilation of a bibliography of Marxist creative works and critical pieces on art, literature and aesthetics; or, better, the actual assembling and housing of a library of such works. At present there is only one Marxist reference library in the land, and that one is in the remote provincial town of New York from which alert cultural workers flee young...."

COMMUNIST INFILTRATION OF LABOR

None.

COMMUNIST INFILTRATION OF INTELLECTUAL GROUPS

On May 10, 1957, during a discussion of the subject of Communist influence in the Hollywood film industry past and present, T-2, who has followed CP activities in Los Angeles County for many years, observed that for the first time in some 20 years, the Hollywood film industry is without an active Communist front group. T-2 pointed out that when the Southern California Chapter of the National Council of Arts, Sciences and Professions (NCASP) dissolved the chapter and closed its offices in January, 1956, it ended a long line of successor front groups in Hollywood, dating back to the 1930's in the days of the Popular Front.

T-2 noted that an independent film producing company, the Independent Productions Corporation (IPC), formed about 1951 by PAUL JARRICO, HERBERT BIBERMAN, and others, produced only one picture, "Salt of the Earth", which was a financial failure in this country and which has been the company's only production venture to date.

With regard to PAUL JARRICO and HERBERT BIBERMAN, it is noted that according to the 1952 Annual Report of the Congressional Committee on Un-American Activities, both have been identified by various witnesses in sworn testimony as having been affiliated with the CP in Hollywood.

On May 9, 1957, T-3, who was close to the affairs of the Southern California Chapter, NCASP, before its dissolution last year, stated that Hollywood has been without an active front group since that time, and no parallel organization has been organized to replace it; and so far as informant is aware no similar organization is being planned.

Informant advised that the organization known as the Citizens Committee to Preserve American Freedoms, while not a membership organization, counts a number of professional elements among its backers; however, this organization is only remotely, if at all, connected with the motion picture film industry, according to T-3.

T-3 also advised that the IPC has never undertaken a second film production since the financial failure of "Salt of the Earth"; that the IPC, according to informant's last information, was definitely in financial straits and is depending upon a hoped-for successful outcome of its multimillion dollar antitrust suit against virtually the entire film industry because of an alleged conspiracy to prevent the showing of "Salt of the Earth" in American theaters.

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LA 100-15732

COMMUNIST INFLUENCE IN MOTION PICTURES AND PLAYS

On March 27, 1957, the Academy of Motion Picture Arts and Sciences issued its 1956 awards in Hollywood to various individuals connected with the motion picture industry. One of the awards was issued for the best motion picture story and was given for the story "The Brave One", produced in motion picture form by the King Brothers, Inc., Hollywood, California. The credit for the story was given to ROBERT L. RICH in whose name the award was issued.

On the evening of March 29, 1957, ROBERT L. RICH, 5525 Case Avenue, North Hollywood, California, personally contacted SA [redacted]. He identified himself as indirectly related by marriage to the KING brothers and said he is the individual whose name was used by the King Brothers, Inc. as the author of the story, "The Brave One". RICH identified the true author, however, as DALTON TRUMBO, film writer and one of the so-called "Hollywood 10", who were convicted of Contempt of Congress in 1947 as a result of the hearings by the HCUA.

RICH went on to say that he had permitted the KING brothers, whose true names are FRANK and MORRIE KOZINSKY, to use his name merely as a favor and as a direct result of their request that he do so. RICH received no remuneration from the KINGS and had nothing to do with the writing of "The Brave One". At the time the award was given out, the King Brothers had JESSE LASKY, JR., the son of the former motion picture producer, accept the award on the grounds that the alleged author of the story was then in Europe.

RICH said that the press had since learned that ROBERT L. RICH resides in North Hollywood and had contacted him for an interview concerning the story which he is alleged to have written. He noted that one writer, Columnist MIKE CONNOLLY of "Variety", Hollywood trade publication, in an item appearing in its March 29, 1957 issue, had suggested that the story credited to RICH may have actually been written by a Communist who was concealing his identity.

"Daily Variety", for April 1, 1957, gave considerable space to this matter and noted that for the first time in the 29 year history of the Academy of Motion Picture Arts and Sciences, identity of the winner of an Oscar was clouded in such doubt and mystery that the Academy's Board of Governors would have to meet in an attempt to decide what to do about it. The write-up went on to point out that ROBERT L. RICH, who was credited with being the author of the award-winning

"The Brave One", had since admitted that he was not the author of the story. The paper also noted that RICH was not even a member of the Writers Guild of America.

The paper further noted that conjecture in the film industry is that the mystery of the missing author might be due to the possibility that the story may have been written by one of the "Hollywood 10" writers, black-listed in Hollywood after their refusal to testify before the HCUA years ago.

The paper also noted that the Writers Guild has no jurisdiction over original material so that it had no reason to check into the situation at the time the story was written; that Academy authorities followed their customary routine in supplying questionnaires to producers with potential nominees, and the King Brothers supplied the name of ROBERT RICH as the author.

With respect to past negotiations and dealings between King Brothers, Inc., DALTON TRUMBO, and ROBERT RICH, it is noted that the following information was obtained from RICH himself on August 23, 1954 during an interview with him by SA [redacted]

At that time, ROBERT L. RICH was residing at 1068 Elk Grove Avenue in Venice, California. His father, IRVING RICH, formerly was employed for a number of years by FRANK and MORRIE KING, true name KOZINSKY, who are the owners and operators of King Brothers, Inc., film producers. Through this connection, ROBERT RICH became well acquainted with the KING brothers; and the KINGS were responsible for securing for him his job at that time with the Standard Coffee Company, Los Angeles, as a salesman.

The King Brothers had been employing DALTON TRUMBO to do writing for their pictures. Not long prior thereto, they had entered into two separate contracts with TRUMBO, one for $5,000.00 and another for $3,000.00. These contracts were not made out in the name of TRUMBO but rather in the name of one BETTY FINCH or FINCHER, whose last name RICH could not recall exactly. RICH got the impression, however, that this was the maiden name of TRUMBO'S wife.

RICH went on to say that recently he had been given checks by the King Brothers made out to Cash for payment to TRUMBO under these contracts. One of the checks was for $3,000.00. RICH cashed the checks at the King Brothers' bank and then delivered the money to TRUMBO, who signed a receipt, using the name BETTY FINCH or FINCHER. On RICH'S first trip to TRUMBO'S home, he was instructed that either TRUMBO himself

or his wife could sign the receipt for the money. On the last occasion, he was instructed that the receipt should be signed by TRUMBO, using the above so-called "pen name". RICH had also delivered the contracts to TRUMBO for signature and noted that the same name was used by TRUMBO in signing them. These contracts contained a clause to the effect that the King Brothers, Inc. could use any name they selected as the author of the story when releasing the picture on which TRUMBO worked.

RICH stated he usually went out to see TRUMBO about once a week for the purpose of delivering money or picking up material which TRUMBO had finished. The King Brothers made it a practice not to make trips out to TRUMBO'S residence during the daytime, although they had been out there at night to discuss story material. Around the King Brothers' offices, TRUMBO was referred to as "DOC". Anyone who read TRUMBO'S material was told that "DOC" wrote it.

On one such trip to TRUMBO'S residence, RICH was told by TRUMBO that he understood that the King Brothers were going to arrange for RICH'S membership in the Writers Guild because they planned to use his name as the author of material which TRUMBO was writing for the company.

RICH said that two of the stories on which TRUMBO had worked for the King Brothers were "Heaven is Where You Find It" and "Indian Fighter". He believed that another was called "The Syndicate".

ROBERT RICH subsequently advised SA [redacted] on September 3, 1954 that he had learned from the King Brothers that the name used by TRUMBO in his dealings with them is BETTY FINCH.

It is noted that the records of the Passport Office of the State Department at Washington, D. C. reflected the name of the wife of DALTON TRUMBO as CLEO PINCHER. These records were examined by SA [redacted] on August 6, 1956.

With further reference to the confidential dealings between DALTON TRUMBO and King Brothers, Inc. in the past, it is noted that the following information was obtained from motion picture director EDWARD DMYTRYK by [redacted] on October 20, 1953:

In 1951, while DMYTRYK was employed by the King Brothers, Inc., he learned from them directly that they had bought a script written by DALTON TRUMBO. As a matter of fact, DMYTRYK had an opportunity to read the script at that time, and he recognized it as TRUMBO'S style, in addition to the KING brothers' identification of TRUMBO as the author.

The film based on TRUMBO'S story was actually filmed in Germany and the King Brothers had arranged for its release through HOWARD HUGHES' RKO organization, although, according to DMYTRYK, HUGHES had no idea that DALTON TRUMBO had anything to do with the script. TRUMBO'S name did not appear in the screen credits and as a matter of fact, a writer by the name of HANS JACOBY was credited with being the author. JACOBY might have made a few changes in order to get credit for a rewrite job on the script, but according to DMYTRYK, the story was basically TRUMBO'S effort. The title, "Carnival Story", was assigned to the finished film story.

DMYTRYK said that TRUMBO wrote this story before he left the United States for Mexico about two years previously. DMYTRYK had an opportunity to read the script at the time King Brothers purchased it. DMYTRYK described it as a powerful story although in no way a propaganda attempt. It dealt with the rather sordid career of a German girl who ran away from home and joined a carnival.

It is noted that "Life" Magazine's issue of May 10, 1954 was devoted almost entirely to present-day Germany and its industrial comeback. As part of this issue, the film, "Carnival Story", was reviewed as an example of Germany's current motion picture industry activity. The write-up pointed out that the German film industry was attracting numbers of foreign producers, including Americans, chiefly because it had the lowest movie production costs of any place in the world. It further noted that the King Brothers of Hollywood made "Carnival Story", described as "an old-fashioned, sexy melodrama", in Munich for about a quarter of what it would have cost in Hollywood.

On April 9, 1957, a short time following the considerable publicity concerning the Academy award to ROBERT L. RICH for "The Brave One", DALTON TRUMBO appeared in a television interview with BILL STOUT on STOUT'S weekly television program, "Special Assignment", over Television Station KNXT at Los Angeles. The program was observed over television sets by SAs [redacted] and [redacted]

During his interview by STOUT, TRUMBO claimed he had won "more than one and less than four" Academy nominations during the last ten years, however, he added that this total did not include any consideration of this year's Academy awards. In reply to a question as to whether any of his nominated work had subsequently won an Academy award, TRUMBO said he felt he should not say whether or not such had been the case. TRUMBO declined to confirm or deny that the author, ROBERT RICH, who was credited with "The Brave One", was actually TRUMBO himself.

TRUMBO attacked the Academy of Motion Picture Arts and Sciences for the furor over the identity of the author of "The Brave One". He contended that the Academy "was acting as a policeman and chose what they thought would be a weak victim". TRUMBO strongly indicated that major film studios are continually buying scripts from so-called "black-listed" writers.

During the interview, STOUT asked TRUMBO if he would make any changes if given the opportunity to live the last ten years over. TRUMBO replied that he would not do it any differently. He said that following his prison term for Contempt of Congress, which he characterized as "inconvenient but not too unpleasant", he spent a few years in Mexico and thereafter returned to Los Angeles, where he has been living for the past three years.

In its issue of April 19, 1957, "The Hollywood Reporter", trade publication for the film industry, carried a news item to the effect that a spokesman for the Writers Guild of America (West) (WGAW) had called attention to the fact that any member of the WGAW who allows his name to be used on another writer's work is subject to a $2,000.00 fine or up to 100 per cent of the amount he receives, together with possible expulsion from the Guild. The WGAW spokesman called attention to this Guild rule as a result of statements by DALTON TRUMBO that he and others on the so-called "black list" had been writing screen plays on which others' credits were used.

The Guild spokesman said that writers using a pseudonym must register it with the Guild before work starts; and none of the writers mentioned in the public press as having been uncooperative before any Congressional or state committees investigating un-American activities has such a pseudonym with the Guild. It was pointed out, however, that the Guild has no jurisdiction over a non-member who sells either an original story or already-written screen play to a producer.

On April 22, 1957, T-5 advised that she was among those attending the weekly lecture of JOHN HOWARD LAWSON, writer, on April 17, 1957, which was held at the Ruskin Art Institute in Los Angeles. LAWSON introduced writer ADRIAN SCOTT to the audience and thereafter he and SCOTT joked back and forth about which of them might possibly have written the Academy award-winning story, "The Brave One", concerning which there had been so much publicity recently. LAWSON and SCOTT talked about the "black list" in Hollywood and took the occasion to express themselves concerning the HCUA.

Referring to DALTON TRUMBO'S appearance on BILL STOUT'S television show, "Special Assignment", recently, both LAWSON and SCOTT characterized TRUMBO'S television appearance as constituting a "push for the left" because so many hundreds of people called both the studio and TRUMBO himself, according to LAWSON, to express protest of "the shackles that have resulted from the black list".

LAWSON and SCOTT are two of the so-called "Hollywood 10".

SOVIET ACTIVITY IN HOLLYWOOD

None.

INVESTIGATION OF COMMUNIST ACTIVITIES IN HOLLYWOOD BY THE HCUA

On April 29, 1957, T-4 advised that the HCUA has no present plans for further hearings on the subject of Communism in the film industry in Hollywood.

ASSOCIATION OF MOTION PICTURE PRODUCERS, INC.

None.

NEW YORK RAMIFICATIONS OF COMMUNIST INFILTRATION INTO THE NEW YORK PICTURE INDUSTRY

None.

ANTI-COMMUNIST ACTIVITY

None.

APPENDIX

CITIZENS COMMITTEE TO PRESERVE AMERICAN FREEDOMS

An informant, who has furnished reliable information in the past, advised on May 22, 1956, that the Citizens Committee to Preserve American Freedoms was organized in Los Angeles, California, in January, 1952, for the announced purpose of supporting a number of individuals from the medical and legal professions who had been subpoenaed to appear before the House Committee on Un-American Activities.

Since its establishment, the Citizens Committee to Preserve American Freedoms, in extending its scope, has worked for the abolition of all Congressional, State and local committees investigating subversive activities and in the latter part of 1954 became very active in opposition to State and Federal legislation directed at the Communist movement.

FRANK WILKINSON, the Executive Secretary of the Citizens Committee to Preserve American Freedoms, is described by the informant as the "brains and energy" behind the organization.

The Citizens Committee to Preserve American Freedoms is not a membership organization. It is an Executive Board with a large mailing list which builds up support behind particular issues rather than behind an organizational program.

An informant, who has furnished reliable information in the past, advised on September 17, 1952 that FRANK WILKINSON was a Communist Party member as of September, 1952.

APPENDIX

APPENDIX

HOLLYWOOD ARTS, SCIENCES AND PROFESSIONS COUNCIL

An informant, who has furnished reliable information in the past, advised on January 4, 1956, that until January 3, 1956, the Hollywood Arts, Sciences and Professions Council was the Southern California Chapter of the National Council of Arts, Sciences and Professions in New York City and consistently followed the program and policies of the parent organization. On January 3, 1956, the Hollywood Arts, Sciences and Professions Council officially dissolved by action of its executive committee and vote of its membership.

The National Council of Arts, Sciences and Professions has been cited as a "Communist front" by the United States Congressional Committee on Un-American Activities in House Report No. 1954 dated April 26, 1950.

APPENDIX

HOLLYWOOD TEN

RICHARD JAY COLLINS, 200 Acari, West Los Angeles, California, a self-admitted former member of the Communist Party (CP), who is currently employed as a screen writer in Hollywood, California, advised on April 27, 1955 that the "Hollywood Ten" was the popular name utilized by the press and public in referring to ten motion picture film personalities who were subpoenaed before the House Un-American Activities Committee in Washington, D. C. in the fall of 1947. As a result of these hearings, all of the ten individuals were cited and subsequently convicted for contempt of Congress and served prison sentences. According to COLLINS, all were or had been members of the CP in Hollywood, California.

APPENDIX

INDEPENDENT PRODUCTIONS CORPORATION

According to the records of the Division of Corporations, Los Angeles County Clerk's Office, the Independent Productions Corporation is a California corporation formed September 18, 1951 for the purpose of producing and distributing motion pictures.

An informant, who has furnished reliable information in the past, advised on May 21, 1956 that the Independent Productions Corporation's first and only film to date has been the controversial film "Salt of the Earth" and that the principal figures behind the film were MICHAEL WILSON, HERBERT BIBERMAN and PAUL JARRICO, who were respectively the writer, director and co-producer of the film. All three of these individuals have been identified in sworn testimony before the House Committee on Un-American Activities as having been members of the Communist Party (CP) in Hollywood.

An informant, who has furnished reliable information in the past, advised on May 22, 1956 that the International Union of Mine, Mill and Smelter Workers was a co-sponsor with the Independent Productions Corporation of the film "Salt of the Earth," although the national officers of the union deny that any union funds were used or advanced to produce the film. This union was, at the time the movie was made and for many prior years, under the direct control of CP members or former CP members who were dropped from the CP to enable them to sign the Taft-Hartley non-Communist affidavit. The union consistently follows the CP line.

X

"POLITICAL AFFAIRS"

The Congressional Committee on Un-American Activities Report No. 1920, dated May 11, 1948, pages 5 and 36, cited "Political Affairs" as an "official Communist Party monthly theoretical organ." "Political Affairs, formerly known as The Communist, 'a magazine of the theory and practice of Marxism-Leninism published monthly by the Communist Party of the United States of America,' now calls itself 'a magazine devoted to the theory and practice of Marxism-Leninism.' Its chief editor is EUGENE DENNIS, executive secretary of the Party."

X